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## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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### GENERAL AND MISCELLANEOUS

**NECROLOGY.—Maxime Collignon.**—Maxime Collignon was born at Verdun, November 9, 1849, and died at Paris, October 15, 1917. He was a member of the Académie des Inscriptions, the Société des Antiquaires, and the Conseil des Musées, and was titular professor of Greek archaeology in the Faculté des Lettres at Paris. He was a member of the École d'Athènes, 1873-1876. In 1877 he made a catalogue of the vases in the museum at Athens (completed and revised in 1902 and 1911, in collaboration with L. Couve). The course in Greek archaeology at Bordeaux was in his hands from 1877 to 1883, when he was called to Paris. Apart from articles in Rayet's *Monuments de l'Art antique*, the *Monuments Piot*, the *Gazette des Beaux-Arts*, and other periodicals, his chief works are: *Manuel d'archéologie grecque* (1881), *Mythologie figurée de la Grèce* (1883). *Histoire de la sculpture grecque* (1892, 1897), *Phidias* (1886), *Pergame* (1900), *Lysippe* (1905), *Scopas et Praxitèle* (1907), *La statuaire funéraire dans l'art grecque* (1911), and *Le Parthénon* (1914). In all of these his learning and his excellent taste are evident. His *Histoire de la sculpture grecque* and his work on the Parthenon will long be indispensable to students of Greek art. (S. REINACH, *R. Arch.* VI, 1917, pp. 455-457; portrait.)

**Richard Norton.**—Richard Norton, son of Charles Eliot Norton and formerly Director of the American School in Rome, died after a brief illness on August 1, 1918 at Paris, where he was serving in the Naval Intelligence Department of the United States.

He was born in Dresden on February 9, 1872, graduated from Harvard College in 1892, and spent the next three years in Europe, studying at the American School of Classical Studies at Athens and, for a short time, at the University at Munich. While at Athens he took part in the excavation of the Argive Heraeum, and contributed a chapter on Engraved Stones, Gems, and Ivories

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Professor T. A. BUENGER, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Mr. JOHN SHAPLEY, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1918.

For an explanation of the abbreviations, see pp. 99-100.

to the final publication. In 1895 he was appointed Lecturer in Classical Archaeology and the History of the Fine Arts at Bryn Mawr College. In 1897 he went to Rome as Assistant Director of the American School of Classical Studies, and in 1899 was promoted to Director, remaining in this position until 1907. During this time he visited Central Asia in 1903 as a member of the Pumpelly archaeological expedition, and the Cyrenaica in 1904. He returned to the latter region in 1909 for further exploration, and in the following year began excavations at Cyrene as leader of the expedition sent out by the Archaeological Institute of America and the Boston Museum of Fine Arts,—excavations which were brought to an unexpected end by the war between Italy and Turkey.

In addition to archaeological articles in the AMERICAN JOURNAL OF ARCHAEOLOGY, the *Journal of Hellenic Studies*, the *Encyclopaedia Britannica*, and elsewhere, Mr. Norton published *A Catalogue of the Casts in the Museum of Fine Arts in Portland, Oregon*, and *Bernini and Other Essays* (1915). As an archaeologist he possessed a wide acquaintance with the monuments, a good visual memory, keen powers of observation, and especially a fine feeling for style and high appreciation of the beauty and significance of the works he studied. These qualities, natural in one brought up in his environment, were noticeable in his lectures in the Roman museums and appear also in his latest essays.

At the outbreak of the present war he was one of the first to see the need of more abundant facilities for removing the wounded from the field of battle, and promptly organized the American Volunteer Motor Ambulance Corps, which, manned and supported by his British and American sympathizers, aided at first the British army. After about eighteen months the American portion was transferred to a French Army Corps, as Section No. 7, and somewhat later another ambulance section, No. 5, organized by Mr. H. H. Harjes of Paris, was joined to Mr. Norton's command. Both sections then came under the American Red Cross, and other sections were added until in September, 1917, there were more than a dozen sections with about 700 volunteers and 200 ambulances, all under Mr. Norton as field commander of the American Red Cross Ambulance Sections in France. During all this time Mr. Norton not only exercised the general command but gave much time and attention to the details, showing exceptional skill as an organizer as well as great personal courage and unfaltering devotion, and winning the unstinted affection and support of his helpers. With other members of the original organization he received the British "Mons" medal. He was personally "cited" by General Petain, was given the Croix de Guerre with two palms, and in April, 1917 received the Cross of the Legion d'Honneur, being the first American thus honored for services in the present war. When in the autumn of 1917 the American authorities decided that the volunteer ambulances should be incorporated in the American army, these sections formally disbanded. Mr. Norton declined a commission as Major in the American Army Ambulance Service and entered the United States Naval Intelligence Department abroad, with headquarters at Paris. All that can be said of his work there at present is that it was regarded by his superiors as of the utmost value. It is, however, for his self-sacrificing service at the front and especially for the noble qualities therein displayed that he is likely to be best remembered.—J. M. P.

**SEISTAN.**—A Connecting Link with the Great Wall of China.—In *C. R. Acad. Insc.* 1917, pp. 339–342, Sir A. STEIN announces that he has found in the desert south of the cultivated area of the Helmand a series of watch towers extending for 100 km. They date apparently from the early centuries of the Christian era and were built to protect the fertile part of Seistan. If a wall connected them it has been destroyed by the elements; but the towers prove that here was a connecting link between the Great Wall of China and the Roman *limes* of Syria.

## EGYPT

**KARNAK.**—The Different Strata near the Temple of Amon.—In *Arch. Miss.* XXII, 1917, pp. 83–131 (4 pls.; 14 figs.), L. FRANCHET reports upon his examination of the different strata near the temple of Amon at Karnak in 1912 and 1913. The oldest stratum dates from the Aeneolithic or Thinite Period; then follow remains of the Early, Middle, and Late Empires, and finally Graeco-Roman remains. Vase fragments in abundance were found in all the strata and were critically examined. The black-topped vases of the earliest period he thinks were produced by standing them upside down in a dish of carbon during the firing. The intensity of the black depended upon the length of time the vase was exposed to the heat. The temperature employed in firing was below 800 degrees. Two statuettes of stone came to light during the excavations, one of a certain Si Kar hir ka in an excellent state of preservation. It represents a man of fifty or fifty-five years of age, seated, and is 62 cm. high. The second is a headless figure 30 cm. high which does not have the artistic excellence of the other. Both appear to date from the twelfth dynasty. Franchet divides the pottery of the Graeco-Roman period into five classes: 1, vases in which the clay was a coarse black paste; 2, those made of a black or gray paste with white decoration; 3, unpainted red ware; 4, vases made of a semi-fine paste; 5, vases of a fine paste, of which he enumerates six varieties.

**NAPATA.**—Excavations in 1917.—In the spring of 1917, Professor G. A. Reisner continued his excavations at the pyramids of the twenty-fifth and twenty-sixth Egyptian dynasties in the vicinity of Napata (see *A. J. A.* XXI, 1917, p. 342). Fifteen kings, of whom the names of only six were known before, have been identified, the order in which they reigned determined, and other historical data acquired. In the pyramid of Tirhaka more than one thousand ushabti were found, some of large size and many of fine workmanship in hard stone. Five granite stelae of the kings were also found, as well as two granite altars, an important series of canopic jars, figures and cups of blue faience, many stone vessels, two beautiful silver mirrors of which the handles are decorated with figures of gods in high relief, gold brooches, gold sceptre-sheaths delicately ornamented, the gold ring of Tirhaka, etc. These objects were made by Egyptian royal workmen, or by men trained in the same traditions and with equal skill. Many of the objects brought to light will eventually be deposited in the Museum of Fine Arts, Boston. (*A. FAIRBANKS, Museum of Fine Arts, Boston, Forty-second Annual Report for the Year 1917*, pp. 76–77.)

**SUDAN.**—An Inscription from Gebel Barkal.—In *Harvard African Studies*, I, 1917, pp. 197–198 (pl.), G. A. REISNER announces the discovery at Gebel Barkal of a barbaric inscription associated with the "X-group" people, written in Greek letters.

## ITALY

**BAONE.—Roman Tombs.**—In *Not. Scav.* XIV, 1917, p. 217, G. PELLEGRINI reports the discovery of seven Roman inhumation tombs on the new road from Baone to Arqua Petrarca.

**BESANO.—Roman Coins.**—In *Not. Scav.* XIV, 1917, pp. 197–198, SERAFINO RICCI describes seventeen coins representing a period from the first century (Domitian) to the third (Alexander Severus). All are large bronzes, with the exception of a middle bronze of Trajan. They formed part of a hoard contained in an amphora, which was broken by the pick of the excavator and its contents in part lost. Of the eighteen coins which were recovered one was illegible and some of the others were in bad condition.

**CAVARZERE.—A Roman Tomb.**—A Roman cremation tomb was discovered, containing besides the usual small objects an emerald-green glass cup, 8.5 cm. high and a dove-shaped vase of blue glass, 21 cm. in length. (G. PELLEGRINI, *Not. Scav.* XIV, 1917, pp. 221–222.)

**CINTO EUGANEO.—Roman Tombs.**—In the district at Ponte Crosara known as Fontanafredda, ten Roman tombs were brought to light of which one was for inhumation. They contained various small objects and a dupondius of Augustus bearing the name of L. (Naevius) Surdinus, *triumvir monetalis* about 15 B.C. (G. PELLEGRINI, *Not. Scav.* XIV, 1917, pp. 215–217).

**CISTERNA DI ROMA.—Remains of Ancient Buildings.**—At Cisterna di Roma on the railway from Rome to Naples ruins of ancient buildings were brought to light with various small objects, two brickstamps, and what may perhaps be a *mensa ponderaria*. (G. MORETTI, *Not. Scav.* XIV, 1917, pp. 223–224.)

**FOSSALTA DI PORTOGRUARO.—Roman Remains.**—On the estate of Cav. Giancarlo Stucky remains of Roman dwellings and a cemetery were brought to light. Among the small objects which were found were coins of Augustus and of other emperors of the first century A.D. (G. PELLEGRINI, *Not. Scav.* XIV, 1917, pp. 220–221.)

**MARTELLAGO.—Roman Coins.**—In *Not. Scav.* XIV, 1917, pp. 217–220, G. PELLEGRINI reports the discovery of a hoard of Roman sesterces, or large bronzes, of which 497 were recovered and published. They extend from Domitian, or perhaps Vespasian, to Trebonianus Gallus (252–254 A.D.), and represent many of the emperors and empresses of that period.

**MILAN.—Excavations at the Monastero Maggiore.**—In *Not. Scav.* XIV, 1917, pp. 225–226, G. PATRONI gives the results of excavations in connection with the Roman remains at the former Monastero Maggiore. They showed, contrary to the previous belief, that the rectangular tower is mediaeval, perhaps belonging to the tenth century, while the round tower is Roman.

**POMPEII.—Recent Excavations.**—The continuation of the excavations in the Via dell' Abbondanza shows that the house with the Oscan inscription (*Not. Scav.* 1916, pp. 155–156) had a double fastening of a peculiar kind. In addition to the *pessuli* in the centre of the folding doors (found *in situ*) there was another *pessulus* (also *in situ*) close to the left hand door-post. The house had a projecting roof 4 m. above the ground, of which the tiles were found (four rows of 21 tiles each) and put in their places on the restored roof. The house at III, V, 1 had a projecting balcony, formed of blocks of stone held together by a

wooden framework, which has been restored. Close by was a *castellum aquae* with the lead reservoir still in place. Various small objects were found, of which the most important is a torso of a nude Venus in pseudo-alabaster. Some fragments of the little statuette (the dimensions of which are not given) were found as well as its imprint in the ashes and the small gold ornaments with which it was adorned—a necklace, bracelets, etc. Forty-five inscriptions were found, for the most part election programmes. Among them, however, was an *edictum munerum edendorum*, relating to gladiatorial shows to be given at Puteoli, the publication of which is promised later. (VITTORIO SPINAZZOLA, *Not. Scav.* XIV, 1917, pp. 247–264.)

**ROME.—A New Greek Statue from the Palatine.**—Commendatore Giacomo Boni has excavated on the Palatine a beautiful marble torso, 0.85 m. high, in an excellent state of preservation. It represents a youthful female figure with draperies blown back by the wind moving rapidly to the right, and is preserved from the neck to the knees. The garment worn is an ungirt chiton with diploidion, split up so as to expose the right side from the waist down. The right arm, which was raised high, appears to have held one end of a veil which passed behind the back, but whether the left hand held the other end is uncertain. There are no traces of wings. The statue belonged to the class of rapidly moving figures with clinging drapery of which the Nereids from Xanthus are familiar examples. It is apparently of Pentelic marble and an original Greek work of the end of the fifth century B.C. (*Nation*, March 28, 1918, p. 352; May 4, 1918, p. 531.)

**Tombs near S. Paolo.**—On the Via Ostiense beyond the Basilica of S. Paolo the construction of a new road has brought to light a number of columbaria and tombs of the Empire. They are generally well preserved, with many inscriptions and interesting structural and decorative details. The paintings show not only the usual ornamental motives of the Flavian and Antonine periods, but also more original types, including a representation of Hercules leading Proserpina (?) from the lower world. The cemetery seems to have been used in the first two centuries by families of no special prominence, but burials continued into Christian times. It is hoped that these monuments will be preserved. (*Pagine d'Arte*, VI, 1918, pp. 63–64.)

**Various Discoveries.**—In the Via dell' Olmata, not far from the corner of the Via di Santa Prassede, a large room was uncovered, shown by brick-stamps to belong to the end of the second century or the beginning of the third, and probably forming part of a structure represented on Tav. 23 of Lanciani's *Forma Urbis Romae*. At No. 37 Via dei Fienaroli a room was found with a handsome tessellated pavement (transferred to the Museo Nazionale), the design of which indicated that it belonged to the triclinium of a Roman house of the later years of the imperial period. On the right side of the Via Tiburtina, about 350 m. from the road and 600 m. before reaching the Casale di Settecamiñi, Roman remains of the second century of our era were found, apparently belonging to a *villa rustica*. Four pieces of statuary, of no great artistic value, came to light and three or four fragmentary inscriptions. (E. GATTI, *Not. Scav.* XIV, 1917, pp. 239–247.)

**SOAVE.—A Roman Tomb.**—In *Not. Scav.* XIV, 1917, p. 229, G. PELLEGRI reports the discovery of a Roman tomb at Columbara di S. Lorenzo, containing a few small objects.

**VERONA.—Roman Remains.**—In *Not. Scav.* XIV, 1917, pp. 227–228, G. PELLEGRINI reports the discovery of an architrave block in white Verona marble, divided into three divisions as in the Ionic and Corinthian orders, and surmounted by a frieze. The latter is inscribed in large letters of the Augustan period, originally filled with bronze, with the name of a certain Cornelius Sulla. Also, not far from the Piazza Vittorio Emanuele in the street called Carlo Cattaneo (formerly Via Colomba) a subterranean gallery was found.

**VO EUGANEO.—A Pre-Roman Settlement.**—In *Not. Scav.* XIV, 1917, pp. 199–214, G. PELLEGRINI describes the excavation of a pre-Roman settlement on Monte Rovalora in the district of Zovon. It seems to have been permanent from the end of the Bronze Age to the fifth century B.C. The finds consisted of neolithic implements, fragments of pottery (mostly household utensils), and implements of bronze and bone.

## GREAT BRITAIN

**DEEPPENE.—A Heracles of the Fourth Century.**—In *R. Arch.* VI, 1917, pp. 460 f., S. REINACH describes and illustrates a statue of Heracles which was at the time of his writing in the possession of the firm of Spink, in London. It was found, broken in several pieces, in one of the "sand-caves" at Deepdene, after the catalogue of the Hope collection was printed. The statue is of life size and is almost complete. The youthful Heracles stands resting his right hand on his club. The left arm, from the elbow down, is advanced. The club rests on a diminutive and poorly wrought boar's head. The head of Heracles is similar to the head from Genzano in the British Museum, which is known in several replicas (see Reinach, *Têtes idéales*, pl. 155, p. 120). The original was probably of bronze, a Greek work of the fourth century B.C. The influence of Polyclitus is evident, and there is no trace of any influence of Lysippus. The statue may be ascribed to Scopas or his school.

## NORTHERN AFRICA

**KHAMISSA.—A Christian Graffito.**—In *C. R. Acad. Insc.* 1917, pp. 344–347, M. GSELL calls attention to two Latin inscriptions recently found in the excavations of the *Forum Novum* at Khamissa (Thubursicu Numidarum). The first is a pagan epitaph, below which is carefully engraved in two lines the words *Dominus pascit me F.* It is suggested that some man wished to make Christian the tomb of a pagan ancestor.

**KSAR DJEMA-EL-DJIR.—A Marble Head.**—In *B. Soc. Ant. Fr.* 1916, pp. 313–316 (fig.), A. HÉRON DE VILLEFOSSE calls attention to the marble head of a youth recently discovered in the Byzantine citadel at Ksar Djema-el-Djir, Tunis. It is 30 cm. high. The nose is broken away and there are bruises on the chin, ears, and right eye. The hair is especially striking, consisting of a mass of small detached curls. The head is evidently a portrait, but it has not yet been identified.

**SÉTIF.—A Christian Inscription.**—In *C. R. Acad. Insc.* 1917, pp. 185–188, P. MONCEAUX calls attention to a Christian inscription of the fourth century recently found at Sétif. It reads *Nomina marturum qui Ad Centum arborea XXXVI confessus est Justus . . .* The rest is missing. The word *nomina* is here used to designate the relics of the martyrs.

## UNITED STATES

**BOSTON.**—Acquisitions of the Museum of Fine Arts.—In the *Forty-second Annual Report* of the Museum of Fine Arts, pp. 92-94, L. D. CASKEY announces the following acquisitions during the year 1917. 1. A limestone statue of a



FIGURE 1.—HELLENISTIC SILVER CUPS: J. P. MORGAN COLLECTION.  
From *Art in America*.

man, 0.75 m. high, Greek work of the fifth century B.C. 2. The torso of a girl of the Hellenistic period, of Parian marble, 0.58 m. high. 3. A Minoan gold necklace composed of forty-six hollow beads of four different types, said to have been found in a tomb in Crete. 4. A crescent-shaped gold pendent, the ends decorated with small granulated pyramids which hold between them a



piece of plasma. Next to the pyramids at either end is a rosette, and at the top a loop decorated with a rosette. The width is 0.016 m. It is supposed to be Greek work of the fourth century B.C. 5. A gold earring of wire spirally twisted ending in a lion's head with filigree decoration on the neck. It is Greek work of the fourth or third century and measures 0.021 m. in length. There have also been loaned to the Museum five Attic red-figured vases, an Attic white lecythus, a proto-Corinthian scyphus, a Corinthian cylix, a Mycenaean jug, and a small marble head of a youth. It is announced that a catalogue of the classical sculpture prepared by the Curator is nearly ready for the press.

**NEW YORK.—A Pair of Greek Silver Cups.**—In *Art in America*, VI, 1918, pp. 171–176 (pl.), Miss G. M. A. RICHTER, publishes two silver cups belonging to Mr. J. P. Morgan, recently exhibited in the Metropolitan Museum (Fig. 1). Both are decorated in relief with representations of cranes feeding among wheat. The birds, the plants, the insects, and indeed the whole setting show Greek naturalism at its height, yet the feeling for symmetry is preserved in grouping the birds in pairs facing each other on either side of a plant. Analogous works are a pair of silver cups in the Boscoreale treasure. The Morgan cups are surely Greek and may be tentatively assigned to Alexandria. Their provenience is unknown, but in beauty and preservation they are among the best examples of the skill of the ancient silversmiths.

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

### ITALY

**CASTROREALE.—A Panel Representing S. Agatha.**—In *Rass. d'Arte*, XVII, 1917, p. 148 (pl.), E. MAUCERI publishes an interesting panel in the church of S. Agatha in Castoreale (province of Messina). In the central division is a large figure of the saint, while at the sides are small compartments with scenes from her life. The work is austere and solemn, with a suggestion of classic influence. While its author has not been identified, it is clearly the work of a Sicilian of the first half of the fifteenth century.

**FERRARA.—Alberti and the Campanile of the Ferrara Cathedral.**—In *L'Arte*, XX, 1917, pp. 351–354 (3 figs.), A. VENTURI suggests the hypothesis that Leon Battista Alberti was designer of the campanile of the cathedral of Ferrara. This campanile was begun and the first course laid in 1412, but work was taken up anew about the middle of the century when Alberti was the great man at the court of Lionello d'Este. The recorded director of the building operations, Pietro Benvenuti, is sufficiently known from other works to cancel his candidacy for the honor of this most classic of bell towers. At the very time he was at work, however, Alberti was being called upon as judge in the competition for the equestrian statue of Niccolò III, was actually designing the basis for that work, and was enjoying the highest reputation and prestige from his treatise on architecture. The natural but undocumented connection of this court favorite with the campanile is most convincing.

**MESSINA.—The Destruction of Messina.**—In *Rass. d'Arte*, XVII, 1917, pp. 202–214 (18 figs.), E. MAUCERI writes on the past and present condition of the monuments of Messina. This city, better than any other in Sicily, could until

recently boast an important and almost complete representation of its artistic history from the Norman period to the present. The monuments had, to be sure, been restored at various times, but essential features of the originals had been preserved. Now the glory of the city has been greatly diminished not only by the earthquake of 1908, but because in the plans for rebuilding the city much of what the earthquake spared has been cleared away. Fortunately, a reaction against this wholesale destruction is taking place as a result of the efforts of the *Direzione Generale delle Arti*, and some of the remains, *e.g.*, the Duomo and the Annunziata dei Catalani are being restored.

**NAPLES.**—*An Unpublished Work by Francesco Laurana.*—In *L'Arte*, XX, 1917, pp. 195–198 (5 figs.), A. VENTURI publishes the basement of a pulpit from S. Lorenzo, now in the museum of S. Martino at Naples. It takes the form of a frieze of foliage and fruit alternating with medallions containing youthful heads, between borders of scroll, bead and reel, and zig-zag motives. The plastic



FIGURE 2.—FRESCO BY LORENZO D'ALESSANDRO: SANSEVERINO.

treatment of all the forms and the flowing quality of the foliage, as well as more specific characteristics, mark the sculpture as the work of Francesco Laurana in his Neapolitan period.

**ROME.**—*Unknown Works by Bernini.*—In *L'Arte*, XX, 1917, pp. 185–194 (14 figs.), A. MUÑOZ publishes several important works by Bernini hitherto unknown to art critics. A bust of Urban VIII in the Palazzo Barberini, is a remarkably intimate interpretation of the pope done by Bernini about 1623–1624. A little bronze statuette of the countess Matilda, also in the Palazzo Barberini, is undoubtedly the model executed by Bernini for the large figure that Pope Urban commissioned for the Mausoleum in the Vatican basilica. This large marble figure, not so fine as the model, shows the aid of pupils. A most interesting series of engravings illustrating the elegant edition of the poems of Urban VIII of 1631 are the work of Bernini and signed by him. They include a portrait of the pope, David and the Lion, and David and the personification of a river. The bronze group of S. Francesca with the angel, decorating the confessional of S. Francesca Romana, was finished by Bernini in 1649. The group was destroyed in 1798 and only an old engraving and the present group by Giosuè Meli give us any idea to-day of the beauty of the original work.

**SANSEVERINO.**—*Unpublished Frescoes by Lorenzo d'Alessandro.*—Valuable material for the analysis of the art of Lorenzo d'Alessandro da San-

severino is given by the series of frescoes in the church of the Maestà near Sanseverino published by A. COLASANTI in *Rass. d'Arte*, XVII, 1917, pp. 81-92 (11 figs.). The series (Fig. 2), which is painted on one wall of the church, includes two S. Sebastians, two Madonnas and a St. Anne. Comparison with other works by Lorenzo makes the attribution certain. The central scene, representing the Madonna with St. Anne, is shown by the arrangement of its frame and the stylistic treatment to be the earliest piece in the series, and is probably to be dated about 1478 since a document of that year apparently refers to the work. The other parts of the series must have been painted somewhat later, when the artist had developed a greater breadth of style. These paintings, as well as others by Lorenzo, betray the influence of Girolamo di Giovanni da Camerino in the light effects and of Lorenzo Salimbeni in the linear elegance. The artist was subject also to the double and contemporaneous influence of Niccolò Alunno and Carlo Crivelli, and was not insensible to the contact with Francesco di Gentile da Fabriano.

**TREVISO.—Tommaso da Modena.**—In *L'Arte*, XX, 1917, p. 350, G. BERTONI and E. P. VICINI publish documentary proof that Tommaso da Modena was already in Treviso in 1349, when he was between 18 and 25 years of age. This supports the contention (against the opinion of J. van Schlosser and other scholars) set forth in the writers' monograph, edited in *Atti e Mem. d. R. Deputazione di Stor. Patr. per le Prov. Moden.*, Ser. V., Vol. III, 1904, pp. 141 ff., that the celebrated Tommaso, son of Barisino, was born at Modena and went while still young to Treviso.

**TURIN.—An Unknown Work by Defendente de Ferrari.**—In *Rass. d'Arte*, XVII, 1917, pp. 150-152 (pl.) A. FORATTI publishes a hitherto unknown painting of the Adoration of the Magi by Defendente de Ferrari, an artist whose works were at one time assigned to other masters, particularly Dürer. The example here published is privately owned in Turin and represents the artist in his maturity. Its date is probably 1525-1530.

## FRANCE

**PARIS.—Altar Piece from Santa Maria della Canonica.**—In *Rass. d'Arte*, XVII, 1917, pp. 101-105 (fig.), L. BELTRAMI publishes a study on a painting of the Circumcision now in the Louvre (Fig. 3). Through a misunderstanding of the inscription the work has been attributed to a painter named Lampugnano and at various times it has also borne the names of Bramante and of Bramantino. The correct reading of the inscription, however, shows the work to have been executed in 1491 in Milan for Frate Giacomo Lampugnano of the church of S. Maria in Canonica. Though it is technically successful, it is the work of a second-rate Milanese artist who does not yet display a characteristic personality.

## GREAT BRITAIN AND IRELAND

**DUBLIN.—Pietro degli Ingannati.**—In *Burl. Mag.* XXXII, 1918, pp. 30-33 (pl.), T. BORENIUS reviews what has hitherto been known of Pietro degli Ingannati and publishes a recently discovered signed painting in the possession of Mr. P. Kelly, of Dublin. The works by this artist formerly known show him as a follower of Giovanni Bellini. The newly discovered painting, representing the half length of a man, while it bears resemblance to his other

works, has much more of the style of the Venetian Cinquecento, and, but for the signature, one might be more inclined to look for its author among the adherents of the Giorgionesque manner, *e.g.*, Bernardino Licinio.

**LIVERPOOL.**—**A Panel by Simone Martini.**—In *Burl. Mag.* XXXI, 1917, p. 211 (pl.) is reproduced the signed and dated example of Simone Martini in the Roscoe collection at Liverpool. The panel represents the subjecting of Christ to his parents and was painted in 1342 at Avignon.

**LONDON.**—**Early Textiles from Damietta.**—Two important textiles of about the fifth century which have just passed into the collection of the Victoria and Albert Museum are described by A. F. KENDRICK in *Burl. Mag.*



FIGURE 3.—THE CIRCUMCISION FROM S. MARIA DELLA CANONICA: PARIS.

XXXII, 1918, pp. 10–15 (2 pls.). They tally so exactly with items in Gayet's catalogue of textiles from Damietta that there can be no doubt about their provenance. On one, in tapestry technique, are represented two columns above which are medallions containing heads. There is a deliberate avoidance of balance in color and ornamental detail. But this apparent lack of balance was corrected when the piece was hung with its three companion pieces, fragments of which remain. The technique of the second textile, which is decorated with plant forms, is entirely different, the ornament being worked in colored wools with needle on the finished linen web. It is by far the most important example of its class in the museum.

#### UNITED STATES

**BOSTON.**—**The Quincy Adams Shaw Collection.**—The April number of the *B. Mus. F. A.* is devoted to a description of the bequest of Quincy Adams Shaw to the Museum of Fine Arts, Boston. This falls into two parts: paintings, pastels, and etchings by Jean Francois Millet, and sculptures of the Italian Renaissance. The latter group consists of fifteen reliefs and four busts; they date from

the fifteenth to the seventeenth century. A list follows: marble panel relief of Madonna and Child in Clouds attended by Cherubs and Angels, ascribed to Donatello; limestone lunette relief of Madonna and Child with an Angel and St. John, by Bartolommeo Bellano, signed and dated 1461; unglazed terracotta



FIGURE 4.—MADONNA AND CHILD: BOSTON.

relief of Madonna and Child with Two Angels, attributed to Bartolommeo Bellano; glazed terracotta relief of Madonna and Child in a Niche, ascribed to Luca della Robbia (Fig. 4); glazed terracotta relief of Madonna and Child with Lilies and Adoring Angels, from the Atelier of Luca della Robbia; glazed terracotta relief of Madonna and St. Joseph and Angels, with the Ox and the Ass, adoring the Child, from the Atelier of Luca della Robbia; glazed terracotta relief of Madonna and Child with Cherubs, from the Atelier of Andrea della Robbia; unglazed terracotta bust of St. John as a Boy, ascribed to Antonio Rossellino; marble relief

of Madonna Adoring the Child, with an attendant Angel, attributed to Verrocchio's pupil, Francesco di Simone da Fiesole; unglazed terracotta portrait bust of Lorenzo de' Medici as a Youth, attributed to Verrocchio (Fig. 5); marble relief of Madonna Suckling the Child, in a chair with reliefs of Angels, after Matteo Civitali; marble bust of a Youth, in the style of Mino da Fiesole; marble relief portrait of a Roman Emperor, labeled Mino da Fiesole (?); limestone relief fragment showing an Angel bearing a Palm, Florentine of the late fifteenth century; marble relief of Madonna and Child, Paduan of the late fifteenth century; old marble copy of a Console by Francesco di Simone in the Museo Nazionale, Florence; stone relief of Madonna and Child, a variant of one in the Louvre attributed to Andrea di Francesco Guardi; marble ideal bust of Christ, seventeenth century Italian. (*B. Mus. F. A.* XVI, 1918, pp. 11-27; 21 figs.)

**A Painting in the Style of Velasquez.**—A painting, the *Almsgiver*, brought to our country from Spain in 1847 and now in the possession of Mr. D. J. Connah of Boston is published by R. POLAND in *Art in America*, VI, 1918, pp. 102-108 (pl.). The subject is an old beggar receiving a gratuity from a well-dressed youth. While there is some resemblance to Ribera in the work, it exhibits more of the style of Velasquez about 1620, when he was producing such works

as the Aquador and the Breakfast. Whether the Almsgiver is by Velasquez himself or by a close follower or imitator is uncertain.

**CHICAGO.**—Purchase by Art Institute.—The *Bulletin of the Art Institute of Chicago*, XII, 1918, p. 47 (fig.), announces the purchase of a painting, entitled *St. Peter*, by Nicolaas Berchem (1620–83).

**GREAT NECK.**—A New “Mantegna” for America.—In *Art in America*, VI, 1918, pp. 127–128 (pl.), B. BERENSON writes on Mantegna’s *Judith* (until



FIGURE 5.—LORENZO DE' MEDICI: BOSTON.

recently in the Pembroke collection) lately acquired by Mr. Carl W. Hamilton of Great Neck, New York. There is no question of the work's authenticity. It is a complete expression of Mantegna's "Roman, pagan, imperial" genius, and is probably to be dated between 1495 and 1500.

**NEW YORK.**—A Late Gothic Tapestry.—In *B. Metr. Mus.* XIII, 1918, pp. 46–52 (9 figs.), J. BRECK describes a tapestry signed by Jan van Room alias Jan van Brussel, who was painter to Margaret of Savoy. Rich borders divide the whole into compartments of varying shape in which are found Zacharias, Solomon, and Paul, independent as figures; and the Expulsion, Mt. Sinai, the

Visitation (?), and a combined Nativity and Crucifixion, as the cycle of subjects. In beauty of design and technical perfection the tapestry belongs to the same class as the celebrated Mazarin tapestry formerly on loan at the museum.

**Gifts to the Metropolitan Museum.**—A systematic summary of the many-sided generosity of the late J. Pierpont Morgan to the Metropolitan Museum is given in *B. Metr. Mus.* XIII, 1918, pp. 1–20 (28 figs.). A brief review of the newly installed Mr. and Mrs. Isaac D. Fletcher collection is also published, (*ibid.* pp. 57–65; 9 figs.).

**Ecclesiastical Vestments in the Metropolitan Museum.**—An account of the material available in the Metropolitan Museum for the study of ecclesiastical vestments is given by F. M. in *B. Metr. Mus.* XIII, 1918, pp. 110–117 (4 figs.).

**PROVIDENCE.**—**Acquisitions of the Rhode Island School of Design.**—Among recent additions the museum of the Rhode Island School of Design publishes in *Bulletin*, VI, 1918, pp. 9–12 (3 figs.), three Renaissance Italian paintings: a Venetian portrait by Marco Basaiti, a Risen Christ by Andrea Previtali, and a Madonna and Child of the School of Pinturicchio; one piece of Italian sculpture (*ibid.* pp. 14–15, fig.): a Madonna and Child, alto-relief in wood, Umbrian school, fifteenth century; an etched portrait of Jodocus de Momper by Van Dyck (*ibid.* pp. 15–16, fig.); and a Spanish Gothic wooden chest of the fifteenth century (*ibid.* pp. 4–6, fig.).

**ST. LOUIS.**—**A Landscape by van Goyen.**—In *Art in America*, VI, 1918, pp. 151–153 (pl.), C. A. W. VOGELER describes a painting by Jan van Goyen purchased by the City Art Museum of St. Louis in 1916. The picture is signed V G and dated 1643. The subject is the frozen river Meuse at Dortrecht. While most of the picture is sky and clouds, about fifty figures are scattered about on the ice, where a game of golf is the chief attraction. The figures are well characterized, but they are at the same time properly enveloped in light and air and subordinated to the effect of the whole, for it was as a painter of landscapes that, particularly at this period, van Goyen excelled.

**A Painting by Erasmus.**—What is apparently the only extant painting by the humanist, Erasmus, is now in the collection of Mr. E. A. Faust of St. Louis and is published by M. W. BROCKWELL in *Art in America*, VI, 1917, pp. 61–66 (pl.). It is a triptych representing scenes from the Crucifixion, signed and dated, "ERASMUS. P. 1501." The earliest known record of the painting is in 1850 in the sale catalogue of the collection of the Comte d'Espinoy at Versailles. The Comte traced his ancestry to Netherlandish sources, and he was also for many years a friend of Napoleon, who removed a large number of pictures from the Netherlands in 1794. Another painting of Christ on the cross, which has apparently been lost, is said to have been painted by Erasmus in 1484. The earliest mention of this work is made by Dirk Evertsz van Bleiswyck, writing in 1667. The St. Louis painting is clearly Netherlandish. It indicates the methods and style of the time of Cornelisz Engelbrechtsen and Jacob Cornelisz van Amsterdam, and bears some relationship to the painting until lately in the south aisle of the Cathedral of St. Sauveur at Bruges, assigned by Fierens-Gevaert to an unknown artist of the year 1500.

**SAN FRANCISCO.**—**A Gothic Hunting Tapestry.**—A Gothic tapestry from the collection of Mrs. Phoebe A. Hearst, representing a mounted hunter attacking a large bird in the midst of a fantastic jungle of trees, is published in *Art in America*, VI, 1918, pp. 187–188 (pl.) by PHYLLIS ACKERMAN. The peculi-

arity of this piece is in the heavy, somewhat coarse verdure instead of the delicate flowers which have given this class of tapestries the name of *mille fleurs aux personnages*. Similar verdure is found in a set of tapestries with French inscriptions at Rothamstead Manor, Herefordshire. Our tapestry is an exceptional piece of the late fifteenth century, probably Flemish or French.

**TOLEDO.**—*Acquisitions of the Toledo Museum.*—Recent additions to the Toledo museum include a Limoges enamel triptych, the central panel of which is signed “I C. LIMOGES—1562” (*i.e.*, Jean Courtois, the famous enameLER), and thirty-one manuscripts of the *Oxyrhynchus papyri*. (*Museum News*, No. 31, pp. 1-5; 5 figs.)

**WORCESTER.**—*New Additions to the Museum.*—In the *Bulletin of the Worcester Art Museum*, VIII, 1918, pp. 67-68 (figs.), is published a terracotta half length Madonna and Child of the school of Verrocchio and probably by Francesco di Simone; it is life-size and much of the color remains. A more puzzling new acquisition is a portrait which may by its analogy with a painting in the Uffizi be tentatively identified as a portrait of Quentin Matsys by Joos van Cleve. (*Ibid.* IX, 1918, pp. 7-12; 4 figs.)

**A Portable Ivory Shrine.**—In *Art in America*, VI, 1918, pp. 177-186 (9 figs.), ALICE M. FREEMAN publishes a well-preserved ivory portable shrine in her possession. It is 23 cm. high, Franco-Flemish in style, and of the fourteenth century, though the exterior decoration seems later than the interior. On the outside is the coat of arms of Condé-Hainaut, flanked by a bride and bridegroom with attendant angels. Analysis of the details leads to the conclusion that the shrine was decorated for the Marriage of Marguerite of Hainaut to Prince John of Burgundy, (Jean sans Peur). It is also suggested that the portraits may be by Hubert Van Eyck.

## AMERICAN ARCHAEOLOGY

### GENERAL AND MISCELLANEOUS

**BRITISH COLUMBIA.**—*Remarkable Stone Sculptures.*—In *Proceedings of the Nineteenth International Congress of Americanists*, 1917, pp. 31-34, HARLIN I. SMITH describes certain stone carvings found at Yale, British Columbia. These consist of turtles with bowls on their backs, human heads with bowls on top, or seated human figures with bowls in their laps. The author considers that these bowls were used in the sacrifice or ceremonial smoking of the first salmon of the season.

**KENTUCKY.**—*Archaeology of the Mammoth Cave and Vicinity.*—In *Am. Mus. Nat. Hist. Anthropol. Papers*, XXII, Pt. 1, 1917, pp. 1-73 (18 figs.; bibliography), N. C. NELSON tells of the finding of a few very rude flints within the Mammoth Cave, and more finished flint implements associated with shell objects in the vestibule of the cave. He gives a summary of all that is known of the archaeology of the region.

**LAKE DESCHÊNES.**—*Indian Village Sites.*—In the *Twenty-ninth Annual Archaeological Report of the Ontario Provincial Museum*, 1917, pp. 78-85 (map; 3 figs.), T. W. E. SOWTER describes various Indian sites discovered mainly in 1914 and 1915 near Little and Big Sand Points on the south side of Lake Deschênes, and near McCook's wharf on the opposite side of the lake.



**MESA VERDE.—The Excavation of a Prehistoric Building.**—In the *Annual Report* of the Smithsonian Institution for 1916, pp. 461–488 (15 pls.; 7 figs.), J. W. FEWCKES describes his excavation, in the summer of 1916, of a prehistoric mound, one of the so-called “Mummy Lake” group in the Mesa Verde. A large building was uncovered having in its lower story forty rooms and four circular kivas or ceremonial chambers. In the middle is a kiva 32 ft. in diameter about which the other rooms are grouped. The latter are two-storied and there is some evidence for a third story. The main north wall is 113 ft. long and was formerly about 20 ft. high. The east wall is 50 ft. 6 in. and the west wall 64 ft. 6 in. long and about 10 ft. high. The stone work is poor. Many of the stones have incised figures upon them which are perhaps masons’ marks. South of the main structure is a court or dance plaza 110 ft. long and 37 ft. 6 in. wide at the east end and 34 ft. at the west end. The small kivas had vaulted roofs of logs resting on six pilasters and the same method of roofing was apparently employed in the large kiva. A certain amount of repair work was necessary in order to preserve the walls. Near the southeast corner of the building is a low mound where the dead were systematically buried, but this had been plundered in recent times. During the excavations there were brought to light many small antiquities which are practically identical with those found in cliff dwellings. The writer believes that the building was constructed by an aboriginal people in the same cultural stage as the cliff dwellers, from whom the Hopi are descended.

**OHIO.—Explorations of Mounds and Village Sites.**—In *Ohio Archaeological and Historical Society Publications*, XXVI, 1917, pp. 227–266 (pl.; 22 figs.); 305–449 (pl.; 91 figs.), W. C. MILLS describes his excavations in Scioto and Pickaway Counties, Ohio, with descriptions of the burials, teppe sites, subterranean storehouses, pottery, flint, bone awls, and shell spoons which he found, and with measurements of the skeletal material.

**ONTARIO.—Indian Sites in Victoria County.**—In the *Twenty-ninth Annual Archaeological Report* of the Ontario Provincial Museum, 1917, pp. 91–102, G. E. LAIDLAW reports seven new sites of Indian villages in Victoria County, Ontario, and gives additional information about others already known. He also gives the sites of four flint workshops and two ossuaries, and describes places where Indian antiquities have been found.

**Iroquoian Sites.**—In *Proceedings of the Nineteenth International Congress of Americanists*, 1917, pp. 37–42, W. J. WINTENBERG describes his finds in prehistoric Iroquoian sites in Ontario; while in *Res. and Trans. N. Y. State Arch. Assoc.*, Morgan Chapter, Rochester, 1918, Vol. 1, No. 1, pp 5–41 (14 figs.), A. C. PARKER does the same for finds of similar character from the same region. In these articles fortified villages with the specimens obtained from them are enumerated and described.

**TORONTO.—New Acquisitions of the Ontario Provincial Museum.**—The Ontario Provincial Museum, has recently acquired five Indian clay pipes, four stone axes, a fish-knife, pottery fragments from the north shore of Lake Deschênes which appear to be Iroquoian, a gorget, a stone adze, a stone gouge, and a ring and a needle, both of bone. (*Twenty-ninth Annual Archaeological Report* of the Ontario Provincial Museum, 1917, pp. 106–114; 12 figs.)

**WEST INDIES.—Cultural Variations.**—In *Am. Anth.* XIX, 1917, pp. 214–238 (31 figs.), HERMAN K. HAEBERLIN discusses his excavations in Porto Rico,

while *ibid.* pp. 471-486 (5 pls.; 4 figs.), THEODOOR DE BOOY tells of his finds there. The noteworthy thing about both papers is their establishment of varieties of prehistoric cultures on these West Indian Islands where previous investigators had found uniformity. Previous investigators had found divergence in culture between the different islands of the Antilles and even some cultural development within a single island (*Cf.* J. W. Fewkes, 'Relations of Aboriginal Culture and Environment in the Lesser Antilles,' *Bul. Amer. Geog. Soc.* V, 46, September 1914, p. 662-678). About three years ago, the first real archaeological work was undertaken in Trinidad, and this disclosed a culture in general like that of other West Indian Islands but possessing slight differences, while within the island itself there was a uniformity (*Cf.* J. W. Fewkes, 'Prehistoric Objects from a Shell-heap at Erin Bay, Trinidad,' *Am. Anth.* XVI, 1914, pp. 200-220; 6 pls.; 10 figs.). Mr. de Booy now reports from the east coast of the island a type of pottery not known previously from the West Indies. This unusual type occurred in shell-heaps. In Porto Rico, three types of archaeological remains had previously been identified—the "ball courts," the shell-heaps, and the caves—but the investigations failed to reveal any differences in culture among them (*Cf.* J. W. Fewkes, 'The Aborigines of Porto Rico and Neighboring Islands,' *Twenty-fifth Annual Report*, Bureau of American Ethnology, 1907, pp. 17-220; 93 pls.; 43 figs.). Haeberlin, however, has discovered that the cultures of the "ball courts" and the caves are not the same, but differ in several important respects. These "ball courts" had stone walls, but no evidence was found that they represented dwellings.

**Excavation of a New Archaeological Site in Porto Rico.**—In *Proceedings of the Nineteenth International Congress of Americanists*, 1917, pp. 220-223 (7 pls.), J. ALDEN MASON describes the excavation of one of the so-called "ball courts." He finds essentially the same sort of structure as described by Haeberlin, with two parallel stone walls. In addition, the remains of wooden houses were discovered. The artifacts are not described so that Haeberlin's conclusions cannot be verified.

**Porto Rican Burial Caves.**—In *Proceedings of the Nineteenth International Congress of Americanists*, 1917, pp. 224-228, ROBERT T. AITKEN tells of the excavation of a burial cave in Porto Rico. As no artifacts were found, the results cannot be compared with those of Haeberlin. About twenty skeletons were uncovered. The author concludes that the prehistoric Porto Ricans practiced burial in caves, but probably did not use these places as habitations.